

THE CEA CRITIC

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November, 1960

SIR HERBERT READ ADDRESSES MIDDLE ATLANTIC GROUP, CEA



—Georgetown University News Service

Allen B. Cook, U. S. Naval Academy, President-Elect, Middle Atlantic CEA; Edmund Fuller, guest speaker; Paul R. Sullivan, Georgetown University, President, Middle Atlantic CEA; Sir Herbert Read, Luncheon Speaker.

The annual spring meeting of the Middle Atlantic Group, CEA, was held on Saturday, April 30, 1960, in the beautiful Hall of Nations and the adjoining Palms Lounge of Georgetown University, Washington, D. C., the home of the president, Paul R. Sullivan. As it was a joint meeting with the Maryland Council Teachers of English, both groups shared the morning speaker at the general session and the luncheon speaker as well. A record number of 100 CEA members registered for the all-day meeting.

Joseph Mersand, Jamaica High School and Queen's College, immediate past president of NCTE, addressed the combined group with a lively presentation of the basic issues in the teaching of English. He emphasized that "basic" has now supplanted "dynamic" as a key-word in academic discussion. Because of the international challenges we face, significant groups of educators have been trying to determine whether anything is basically wrong with our instructional procedure. Recognizing that there is no single or simple solution to the problem of composition. Dr. Mersand declared that courses could be better organized (since a slip-up at the elementary level may affect the graduate school); that mass media will have to be accepted and utilized extensively in the future; that the needs of the gifted student should be considered first of all. He admitted that it is difficult to evaluate what we have done and impossible to find time to do what we have to do. The basic need for fundamental grammar to resolve the issue of defective linguistic structure, Dr. Mersand concluded, is the same as it was, well, say in 1842.

The featured luncheon speaker was Sir Herbert Read. Over the teacups, Sir Herbert presented with animation his con-

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MASS EDUCATION vs. EDUCATION en MASSE

Education for great masses of students seems to be in our academic future whether we like it or not. Personally I believe in mass education if that term means education of large numbers of people and not as it too often does education of people en masse. Mass education by either definition must be general because education of a large proportion of the population cannot be scholarly in the professional sense.

The true scholar must be taken care of by some kind of special education.

True scholars have always been a minority among students. Even in the individualistic education of old China, perhaps the most highly selective system on record, a sharp distinction was made be-

the total population which attends foreign universities. Most of us feel most of the time that what we have accomplished is worth while.

The whole people are in general agreement with us in this matter. For that reason our enrollments were steadily increasing before the war. For that reason our colleges and universities were jammed with veterans after the war. Even without federal aid, our enrollments seem certain to be permanently expanded to a larger and larger proportion of the population by the voluntary sacrifices of private citizens determined to send their children beyond high school.

Some of these new students will be excellent, for even in the United States many students with fine minds are prevented by economic pressure or social inertia from attending our colleges. Most of the new students will not be superior, however, because the American people will insist on the widest possible distribution of opportunity. The general level of intelligence remaining stable, the only way in which we can absorb half of the public school graduates, is to dip deeper in the intellectual barrel. Mass education inevitably means more education of marginal minds.

The superior student is already the forgotten element of American secondary education; and it is not surprising that many scholars are apprehensive that he will be swamped beneath a tide of mediocrity in his last preserve, the institution of higher learning. Nothing can be more certain than that he will be so swamped if we insist on putting all our expanded student body—containing as it will a wide spread of intellectual ability—through a mercilessly uniform educational mill.

Uniformity is the curse of the whole American educational system. If we continue to insist on perversely interpreting educational democracy as equality of achievement instead of interpreting it—as we should—as equality of opportunity, we will continue to frustrate the lower reaches of intelligence and to stunt the higher. There is no more sense in giving all people the same education than there would be in giving all people the same food. Mental as well as physical diet should be adapted to the needs and the capacity of the individual.

The attempt to put all levels of intelligence through a uniform high school educational program has resulted in raising the educational level of the body of the people—which is all to the good—but it has also resulted in a lowering of the educational preparation of their future leaders who attend college—which is not

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BUREAU OF APPOINTMENTS

The CEA Bureau of Appointments is maintained at Upsala College as a service to CEA members. The only charge, in addition to national CEA membership, is \$2.00 for a twelve-month registration. Registrants who are not CEA members should include with their registration fee the annual membership fee of \$4.50. Registration does not guarantee placement. Prospective employers are invited to use the service of the CEA Bureau of Appointments at no charge.

The CEA Bureau of Appointments will have a representative at the Modern Language Association Convention in Philadelphia in December. Registration may be made at Booth No. 128 or at the CEA Suite in the Bellevue-Stratford Hotel.

tween those who wished to use their education in practical life and those who loved learning for its own sake. The first group were prepared for civil service examinations: before them lay wealth, fame, and power. The second group, who did not direct their studies to an immediate practical end, were the true scholars: before them lay long obscurity, comparative poverty, and perhaps immense ultimate influence.

The mere gathering of students together in institutions does not change the nature of the problem. The continental European university is attended by many who are never able to achieve degrees. In the United States, where a far larger percentage attend institutions of higher learning than do abroad, the problem is no different but is more conspicuous. To meet it we have devised an elaborate system of precautions and procedures for the purpose of making the most of mediocrity. In spite of much justifiable criticism we have done a reasonably good job of improving millions of minds. Very few of us would be contented to reduce our enrollment to that minuscule proportion of



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RELEVANT SCHOLARSHIP: A BRIDGE TO TEACHING

As the CEA devotes its annual meet-
ing to the question, "Are the Graduate
Schools ruining undergraduate English?"
no doubt some inquiring critic will touch
on the relation of scholarship to teaching.
No doubt the issue of pure and applied
research will come up, and the English
scholar's heart will throb at one with
Einstein's whose abstruse curiosity about
the universe fissured ultimately the ter-
rible and useful atom. One may ask, how-
ever, whether research in a humanistic
discipline such as English studies ought to
be equated with research in mathematics
and the sciences, and if so, how far this

equation has force. Even if it has consider-
able force, we live in a moment of time
when the thought of the most brilliant
scientific minds is being devoted to under-
graduate and lower school education. The
scientists took a look at the gap between
the frontiers of knowledge and what was
being expounded in the schools, and they
found it wide, deep and dangerous. The
schools are teaching eighteenth century
concepts, they noted, and eighteenth cen-
tury concepts are not good enough. The
effect of their concern is to be seen in
new mathematics, new physical science,
new biological science programs advanced
in schools and colleges, presented on TV,
and preserved on videotape and film.

Even foreign languages, the retreat of
spiritual expatriates, methodical gram-
marians, and alienated esthetes, took a
look at themselves in the light of the na-
tional interest, and set about to discover
what 20th century scholarship, broadly
conceived, could do about the dispirited
doldrums in which they had lived for
some decades. Today the foreign languages
are enjoying a renaissance of amazing
proportions; they have given birth to the
electronic classroom, and are midwifing
mechanized translation and instruction by
sensitive, resourceful machines. Old and
new languages are being learned today in
schools which never before had a language
student or a language teacher; radically
new language courses are being presented
on TV, and preserved on videotape and
film.

The current situation in English studies
is not really much different from those
that existed in the sciences and foreign
languages: the gap between the frontiers
of knowledge and what is expounded in
the schools and colleges is deep and wide;
those who look at it find it deep and
wide and dangerous. The schools and
colleges are teaching eighteenth century
concepts, and eighteenth century concepts
are not good enough. Where English studies
differ from these others, however, is that
in English, among people who count for
much, nobody much cares. The graduate
schools pursue their indifferent, feckless
ways; graduate school interests, graduate
school specialties, graduate school preju-
dices rule undergraduate programs with-
out regard to undergraduate needs, and
all lower schooling in English drifts in
cultivated ignorance. The profession to
which has been committed the literacy of
the young is organized toward research
so pure as to be irrelevant; and literacy
founders while everybody concerned blames
everyone else, but nobody really knows
what to do.

The findings of the Conference on Basic
Issues that what is needed is more com-
position, more careful marking of student
papers, more and deeper literary study,
and maybe more traditional grammar but
maybe on the other hand more of this
new linguistic stuff does little credit to
a responsible profession, especially a pro-
fession which purveys the humanities. A

group of mainly literary scholars which
included one linguist immobilized as chair-
man, having the brilliantly scholarly for-
eign language program before it as a mod-
el, chose to look at the gap between schol-
arship and teaching and suggest that it
be bridged with the status quo. (Ironically
enough, the scholarly scrutiny of foreign
languages was conducted under the di-
rection of one professor of English, Wil-
liam R. Parker, and handed over by him
to another, Kenneth Mildenerger.) Why
did the obvious bridge—a structure of
relevant scholarship—not suggest itself?
Perhaps because the scholarship relevant
to teaching finds no home in a college
English department, graduate or under-
graduate.

Those who respect scholarship and know
it when they see it, know also how it
is cultivated and how it grows. They know
its absence, and what causes the absence
of scholarship. An English department is
an entity organized toward specific ends.
It encourages scholarship which serves
those ends. Whether a department really
is concerned about any specific portion
of its program can be discovered by ask-
ing very simple questions, some of which
can be answered by looking at the faculty
roster in relation to teaching duties.

Take any single course, and ask, is
this course staffed by persons qualified by
their advanced training to teach it? Are
these persons rewarded for scholarship
devoted to and relevant to this course? Are
they promoted to higher and higher ranks
for their scholarship and teaching in this
course to study the matter of the course,
and teach it? Are they autonomous—does
their teaching generate in their scholar-
ship and eventuate in their own design of
what to teach and how it is to be taught?
If the answer to any of these questions
is negative, then no assertion of depart-
mental concern or of a departmental sense
of responsibility is to be believed. When a
learned profession exhibits without any
self criticism numbers of institutions offer-
ing courses about which these questions
must be answered negatively, then, no
matter what it publicly asserts about these
courses, it is content that they be and
remain unscholarly. No matter what it
says about its concern for teaching, its
real concern obviously lies elsewhere.

Yet the Basic Issues Conference did not
raise a single one of these questions about
freshman and sophomore English, and if
they are seriously put in English depart-
ments around the country concerning their
non-major programs, the clamor is not
enough to waken the birds. Examination
will show, however, that by these stand-
ards, the instruction offered by college
English departments to most of the stu-
dents registered in English must be ranked
as unscholarly. The other question posed
by William R. Parker several years ago
about foreign language teachers must be
asked about English teachers today: are
they job-holders, or are they members of
a profession?

DONALD LLOYD

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Regional Exchange



Pat Hogan

Prospect For Philadelphia

As the pages of the November calendar fall like autumn leaves, it is now time for regional leaders and representatives to mark appropriate dates, times, and places for the December CEA meetings in Philadelphia. The CEA Critic gives an outline of the schedule of CEA events. Of particular interest here is the Regional Breakfast, 28 December, 7:30 a.m., Provincial Room, Sylvania Hotel. The theme of this year's breakfast program is "The Regional Responsibility in 1961."

The phrase is disarmingly prosaic. Actually there are widely varying attitudes from region to region touching this topic. Some regionals seem to feel that there is no real responsibility of the regional to the national CEA or of the national organization to the regional. In other regionals there is an *esprit de corps* that functions effectively in both directions.

The purpose of this year's program is to provide an open forum for regional representatives to express both of these points of view and any others that may be appropriate or timely.

Last year at Chicago, the site of the first such annual occasion, the breakfast attendance was perhaps the largest and certainly one of the widest representations in the history of these gatherings. At Philadelphia, several of the national officers will be present, of course, and there are two or three mailing lists which will be used to issue invitations: for the breakfast is, in one sense, invitational. But this is a misleading term.

Naturally not all persons on any one of the lists—regional officers and directors, members of the committee on Regional Activity and Development—plan to attend the Philadelphia MLA-CEA meetings. Yet it is extremely important for each existing regional to be represented at the breakfast by at least one member. If the current president of a particular regional cannot be present, he is being asked to designate a deputy who can attend and to communicate that information to me (Box 207, State College, Miss.) as soon as possible. In view of the nature of the program, it is highly desirable to complete the breakfast roster before the December meeting. Most regional leaders have already received an invitation; many have responded. But the mailing lists are not foolproof, and the only way of insuring complete coverage is through the pages of *The CEA Critic*.

The pressing need for such information provides another simple opportunity for

regional-national cooperation. Last year many regionals promptly sent in requested data: the names of new officers, programs of recent regional meetings, and even plans for future projects. A very few did not respond. Now, with a new academic year in progress, such information is needed again. For all such past aid our Regional Coordinator is deeply grateful; for continued exchange, hopeful.

Those who have become familiar with *The Round Table*, the newsletter of the South-Central CEA, have welcomed the recently distributed third number, which combines entertainment with information. Joe Thomas, of Rice University, contributed the title of the year and a stimulating piece to go with it: "An Argument to Prove That . . . the Abolishing of the Term Paper in Freshman English May, as Things Now Stand, Be Attended with Some Inconveniences, and Perhaps Not Produce Those Many Good Effects Proposed Thereby." This issue also reviews the professional organizations of special interest to English teachers in the five states of the region: Arkansas, Louisiana, Mississippi, Oklahoma, and Texas.

L. M. McKneely, S-CCEA president, announced the program for the fall meeting on 2 November, Biltmore Hotel, Oklahoma City, which will include discussions of the required research paper, general literature, and overall planning of freshman English. The address of *The Round Table*, edited by Rudolph Fiehler, is still Box 715, Tech Station, Ruston, Louisiana.

PATRICK HOGAN
Regional Coordinator

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PRELUDE TO FRESHMAN ENGLISH

No individual can express what he does not have within him, regardless of his degree of command of the structure, tools, and rules of the English language.

We forget this, I think, when we start in with our freshman classes in English. We are likely to lament the common and often exasperating limitation of vocabulary, reckless disregard for grammatical uses and the exigencies of spelling. Most important of all, however, is an inquiry into the question of whether at this time the individual has anything worth expressing. Empty writing is more common than faulty writing. What comes from the point of the pen has come down from a shallow mental reservoir.

The situation can be helped a good deal, perhaps, if we begin with elemental concerns of the life experience of the individual.

At the first class, have him describe the general environment he passed through to get to his classroom. What lies between dormitory or home and classroom? How did the routine go this morning?

When the student has begun to take a more reflective look at his immediate environment, set up a number of stimulating experiences for him: Require him to report as fully and as accurately as he can an informal conversation he engaged in with friends in a dormitory, corridor, cafeteria or somewhere else on campus—or downtown. Set him to analyzing why he likes certain individuals he identifies as his friends. Have him declare his favorite sport or activity and make a report of a game or a meeting. Take the class at some convenient time, too, to a museum or public meeting or library or on an investigation of some social situa-

tion—and ask for a detailed report of what each student found significant. Set them all to browsing in different directions—in a science laboratory, perhaps, even when they are not in any science class; in some library section where they do not now have primary concern; in some social agency or community activity where people are in the process of dealing with their problems.

I am simply intimating that it appears to me we are expecting our freshmen to start right in with the business of reporting life before they have lived any part of it and inspected that part critically. We may be trying to start out creating some person who can write a correct sentence—but one which is still incredibly dull and empty. The real stimulus to progress in English composition and in the art of communicating with one's fellow men does not come at first because one has acquired more vocabulary or has studied so many lessons in grammar. It is going to come when the individual is enlivened and stirred by something which he has experienced and believes worthy of remembering for some reason. If he starts living, thinking, moving, evaluating, hoping, seeking, fighting, he will start writing with some life and power. When you have him in this mood and with some motivation, it is a relatively easy task to do something about his immature reflections, his elementary spelling, and his chaotic sentence structure.

Some students may be challenged as they are given unedited accounts of sports events, lectures, or meetings, and asked to prune out the excess or to indicate what they think are the most important parts of the document. Others are stirred as they deal first with people and their activities before they try to deal with ideas and concepts and interpretations. A teacher will usually find improvement in a student's style when the student begins to find himself, in the sense that he discovers that he has certain distinctive desires, angles, or preferences and that he wants to indicate them to others. He will begin to know something more significant about the subject of his writing when he knows a little more about himself.

Many a student could begin by reporting for himself at least an expurgated account of his last week-end or some anecdotes he has heard. All of us come upon curious little happenings that have humor or offer some slant on life. As we begin to gather and develop these, we begin a process that can be expanded.

Working in my office, one evening, with two or three young assistants around, I had this experience: One of the students was given a telephone number to call at once—and it evidently was a very cherished one, for he made such haste to comply that he fell into a near-by office wastepaper basket! Whereupon I of course observed: "Ah, how these young men throw their lives away!" On another occasion I had recalled that a girl in my

class whose name was Miss Stocking apparently succeeded in getting into the best societies and groups. The answer, I later claimed, was simple: She was a Blue Stocking!

If it appears that a teacher would need to be "in extremis" in order to resort to such techniques, I beg reflection upon this point. What is needed is to improve the student's way of thinking and observing life before we expect much improvement in his writing.

RICHARD K. MORTON
Jacksonville University

NOTICES OF NOTE

Dr. Maxwell H. Goldberg, former executive director of the College English Association, has been named the first University Professor at the University of Massachusetts.

In his new position, Dr. Goldberg will aid in developing special programs and in effecting greater cooperation between the humanities and other disciplines. As a liaison officer between national educational organizations and the University's faculty, he will report periodically to the latter on national trends in higher education. In addition to other duties, he will continue to teach advanced courses in the English department and to serve as executive director of the Humanities Center for Liberal Education.

Richard Armour, whose *Twisted Tales from Shakespeare* has amused teachers and students alike, has done it again with *The Classics Reclassified*. His new volume, brought out by McGraw-Hill last month, turns Mr. Armour's satire on the required reading list from *The Iliad* through *Ivanhoe* and *The Scarlet Letter* to David Copperfield.

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Education en Masse

(Continued from page 1)

to the good. A wellrounded educational program must produce intellectual leaders as well as intellectual followers. We cannot produce both under a rigidly uniform educational system.

Both extremes of the intellectual scale suffer under rigid uniformity. The marginal student certainly suffers, and needlessly suffers, under the present "major" system, which is based on professional preparation. The young man who has no intention of going into a profession but who wants (like a recent advisee of mine) to go into partnership with his father in an insurance business, is obviously interested mainly in enriching his cultural background. Yet if he majors in chemistry he must meet exacting requirements designed to produce good industrial technicians, teachers, or candidates for graduate school, and it would be the same in practically any subject he selected. In other words he is being subjected to a discipline which is alien to his needs.

As we increase our enrollments we increase the proportion of such students, both because we have to dip deeper into the intellectual barrel and because it is obviously impossible for half the high school graduates to find room for themselves in the profession. When such students become a majority, the result will inexorably be that the curriculum will be revised to fit their needs; and, if we continue stupidly to insist on uniformity, it will then be the superior student who is stultified by the educational program.

The intellectual aristocrat is not really cared for even in the present system. The programs we lay down are designed to procure *minimum* professional proficiency. Very little attention is paid to stimulating the finest minds to *maximum* achievement. The superior mind is thrown into the common hopper and ground through the regular courses at the same speed as inferior minds. Its possessor either struggles helplessly against elaborate prerequisites and requirements necessary to others but stultifying to him, or else allows himself cynically to be passed through the mill—callously ignored by professors overworked in mass production of minimum proficiency—without attempting to do much with his talents. The present system is grossly unjust to the really top-notch mind. A system adapted exclusively to a still lower level of student ability will become an impossible trial to the really superior student. The only intelligent way for our institutions of higher learning to meet the problems of mass education is to diversify their programs. Only by diversification can we hope simultaneously to raise the general educational standard of the American people and to maintain the production of intellectual leaders.

We must set up a general program for the flood of middle-range minds which expanding education is certain to bring. No good purpose can be served by pre-

tending that all of them will have the same intellectual digestive capacity. These students should be warmly welcomed—provided that funds to take care of them are forthcoming—and every effort made to give them all the educational opportunity they can use, but not by throwing them into the crowd of the present system.

We must do away with forced pre-professional training for students without professional objectives. The combination of course prerequisites and graduation requirements by which most departments monopolize their majors must be recognized to be an evil when professional training is not involved. A certain freedom of movement, as provided by reasonably free election, would seem to be desirable for this group.

We must maintain our present pre-professional standards for superior students, realizing that we can only do so by not attempting to force these standards on all students. Here a certain rigidity of procedure is inevitable, but we should avoid sacrificing the production of men to the production of technicians. We can help turn out a complete man who is also a competent professional by letting the superior student take more work than—with our preposterous pretense that all students are equally capable—we at present do.

And, finally, we must develop special programs for the very gifted. No society can rise higher intellectually than its intellectual sources. These young people should be given individualized attention by the best qualified instructors and the stimulus of free competition with their peers for first-class academic honors. They will be a small minority of the entire student population, and will take a relatively disproportionate amount of time, effort, and money; but they must never be neglected because of the pressure of numbers below. An educational system which fails to develop intellectual leaders is as certainly headed for disaster as a military or an economic or political system which fails to develop its appropriate leadership. Without great scholars the intellectual life of our society would soon become as stagnant as its aesthetic life would be without great artists.

The American mania for uniformity is currently attempting to correct the acknowledged evils of indiscriminate free election by an abrupt shift to indiscriminate prescription. What reason is there to believe that one remedy is any better than the other as a universal panacea for our educational ailments? Both reasonable election and reasonable prescription have their place in an intelligent educational program. The problems of education differ for different classes of students, the more students the greater the diversity, and solutions for these problems must differ accordingly.

Not every type of program will be given by every institution; for the good of higher education requires diversity of institu-

tion as well as of program. Our diversity leads naturally to valuable experimentation. All of us should watch with interest the result of such an experiment as the establishment in Yale and other superior institutions of different categories of majors, even though the problems in other institutions will in some ways be very different from those of Yale.

Only by learning from one another, supplementing as well as competing in methods, can we achieve that intelligent diversification which will permit us to engage in mass education without degenerating to education en masse.

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Blades of Grass (And Composition)

I wonder whether you will agree with my firm convictions that wisdom does not come as a result of experience, but rather from what you have **observed** during your experiences—and that effective writing is an art and to learn any art, one's major task is to learn to observe. That is why I set out to teach my freshman English composition students at Paul Smith's College how to observe. The results of my efforts: lost one student; frustrated about half of the class (at least temporarily); became labeled as an eccentric for eternity. But it worked. The majority of the class became rather effective, devoted observers. In almost every case, their descriptive writing improved immediately. Perhaps even more important were the side results that seemed to fulfill the purpose of all education: to put new meaning into the student's life and encourage further learning by leading him to discover new horizons. If these ideas appeal to you, read on for details about an approach that led to every student's being able to see at least thirty things in a blade of grass (one student saw 53).

First let me share with you the two initial steps that launched us on this wild experiment in observation related to writing. The approach:

1. Showing the class the following sign—

After allowing them a 4 second glance at the sign, asking them what it said. Most said, "Paris in the Spring," instead of "Paris in the the Spring," which it really said.

This begins to impress the student that he is more or less blind.

2. Commanding the class: "Look around the room for exactly one minute," and one

minute later: "Now, without taking your eyes from your paper, list everything in the room that is brown or a shade of brown" led to a class compilation of brown objects. The number of brownish objects that leaped to the eye was amazing.

At this point, simply asking them the number of steps going up to the classroom building that they had just entered completely convinced a large number that they were blind. This, I found to be a good point for launching a discussion of the secrets of observations. An outline of this discussion follows.

The basic secret of effective observation is learning to change your point of view as many times as possible. Here are ways to change that mental set:

1. Write down all observations in order to
 - a) Not stay in the same area of thinking too long
 - b) Stop yourself from forgetting
 - c) Enable yourself to organize piecemeal observations into something meaningful.
2. Use all of your senses by
 - a) Looking
 - b) Listening
 - c) Tasting
 - d) Smelling
 - e) Feeling
3. Stand back and notice the **WHOLE** object (the blade of grass)
4. Notice a part (the root)
5. Notice a part of the part (root hair)
6. Notice a part of the part of the part (blemish on root hair)
7. **COMPARE**. This makes the difference between deep and superficial observation. The key here is relationships, and learning to find relationships takes time and practice. However, the following simple approach enables one to find sixteen relationships without half trying.

In each of the following four suggestions for comparing (A, B, C, D), use the four small-lettered suggestions (a, b, c, d).

Suggestions for comparing:

- A. Whole with other wholes
 - B. Part with other parts
 - C. Part with whole
 - D. Part with part of part
- With each of the above use:
- a) Past experiences relating to the object
 - b) All objects in the immediate environment
 - c) Similarities
 - d) Differences

For example, starting with A., the student could compare a grass blade with other grass blades by a) remembering what he knows about grass from the past; b) observing and relating ideas about all the grass-like objects on the lawn where he is stooped; c) seeing the similarities in his blade with other objects (including other blades of grass); and d) seeing the

differences between his blade and other blades or objects.

Then came the combination of practice in observation coupled with further proof to the students that they needed practice.

One day I found myself saying, "We're going out on the lawn to observe blades of grass." There were startled looks, quizzical looks, mocking looks, angry looks, and one bored look. Then, much to the surprise of both the students and myself, I heard my voice saying, "Each of you will hand me a list of thirty or more different things that you notice about one blade of grass."

"But man!" said one frantic voice, "A blade is a blade is a blade; how much is there for one to say?"

"That is exactly what you are to find out," I said while thinking to myself that I had apparently gone out of my mind, since I could only think of two or three comments to make on a blade.

Moments afterward there was an excited group of college students and one worried instructor discovering something new in life while combing the lawn immediately in front of the classroom building.

I had never noticed that some grass had furry fuzz; some had a surface like shining green wax. Other students were noticing the amazing number of grooves and tubes in a blade of grass and how those grooves and tubes mysteriously melted into one another at the very tip. We began to see how it would be possible to classify grass into different types even though every blade within a type was just a little bit different. Thus, English and botany were related; and biology and philosophy did not find it hard to enter our racing thoughts. An old Turkish proverb came up:

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To a person who knows nothing, Mountains are just mountains, lakes are lakes, and trees, trees.

But when one has lived and studied awhile, mountains are no longer mountains; lakes no longer lakes and trees no longer trees.

And when one has studied more deeply and understood a great deal more, mountains are once again mountains, lakes are lakes, and trees are trees.

Of course, we substituted grass for trees. This train of thought easily led into history, beatniks, bohemians, psychology. The world was leaping out from behind the grass. We were beginning to see how everything is related in this world of ours, and especially how English composition is a basic key to knowledge and organization which leads to understanding. It became clear because we had to write in order to remember our observations and then to organize them into a meaningful theme. To see a world in a blade of grass.

We would take pad and pencil for all sorts of other observation exercises, like putting the actions of a student lighting a match into words. (Did you know that there are eight separate operations necessary to light an ordinary safety match?) We observed various members of the class walk to a seat in the front of the room and sit down, noticing dozens of aspects in the mere operation of a person's sitting down. We observed sounds by listening to recordings of harbor sounds, wind, wild animal noises, and managed to put the conversation of a jibbering gibbon into words. We observed smells by passing a bottle of after-shave lotion around, for example, and putting the smell into words. But the most impressive, touching group of observations came at that time of fall when the leaves are flaming their brightest; the air is not too warm or too cool; the light scent of fall leaves mingles with wisps of smoke from leaf fires.

It was then that one class decided to walk to the top of a pine-shaded knoll overlooking St. Regis Lake. It was 9 A.M. as a breathtaking sight stunned us all into silence. A hundred shades of every color reflected in the stillness of the lake.

At first, all we could say was "Beautiful! How Beautiful!" But then we began to truly re-create the scene in words, catching similes and metaphors—capturing the feeling that good writers must know: that feeling of having something to say. The more we put it into words, the richer the scene became; the more we saw: the clover-shaped lake; the splashes of pure brilliance; the sound of a distant dog bark echoed by a scolding chickadee; the aroma of humus and balsam; the contrast of dark blues against sky blue; yellow pyramids against scarlet lines—we became writers in that instant.

In the cafeteria that noon, a sad-faced adolescent boy who was one of the most lost souls on campus confided in me as we waited in line, "This morning was really great. Never had such a wonderful

time . . . and, and I learned something about life." And perhaps he had, for after all, isn't this the very thing that all education strives for? Appreciation of a blade of grass.

EMMANUEL M. BERNSTEIN, JR.
Paul Smith's College

Letters to the Editor

Sir:

I was interested in Donald Lloyd's statement (*The CEA Critic*, Sept., 1960, p. 2) that the "CEA proposes to devote the 1960 annual meeting to a discussion of McGrath's question made specific in our terms: 'Are the graduate schools killing undergraduate English?'" As a footnote to this project, I should like to point out how sweepingly inaccurate was McGrath's indictment of graduate programs. I am basing my criticism on his article, "Let's Free Liberal-Arts Teaching," *NEA Journal*, April, 1960, pp. 26-28.

Dr. McGrath's criticism of graduate schools does not square with the facts in three important respects: (1) Graduate training for the doctorate is not essentially minute research; except for the dissertation and a course in research methods, graduate schools teach courses not essentially different from, though more advanced than, those offered in the last year of undergraduate colleges. (2) Writing books and articles need not divert a teacher from his principal function of instructing students. Published research frequently widens the area of a teacher's influence to include not only his own students, but many other students and teachers who read and learn from his publication. (3) Except in a few great universities, many of the full professors, department heads, and administrators achieve their positions not because of outstanding research, but because of good teaching and other services to their college.

CHARLES NORTON COE
Northern Illinois University

Sir:

You may file this under "fan mail," stimulated by the recent editorial in *The CEA Critic* (September 1960).

The enclosed, which represents the opinion of one who is not an English professor, but a consultant in communication and a professional writer, may provide further evidence for your argument.

At a time when there is increasing public interest in the college graduate's skill in expressing himself accurately and clearly, it seems foolish for the English professor to de-emphasize his responsibility to teach skills. Is it because so many of them fear their inability to teach it?

FRANCIS A. CARTIER
Research Editor, *The Journal of Communication*

[The following excerpt from the enclosed article by Mr. Cartier elaborates his points.]

The present foolish academic fractionation of the field of communication into isolated departments of speech, English, radio/TV, drama, cinema, education, etc.,

(Please turn to Page 11)

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Why Every Teacher Should Be An Actor

It is possible to conclude from the joyless way some approach teaching that many teachers do not enjoy teaching. Although it may be argued that this distaste is only for freshmen and sophomore English courses—the bread and butter courses of the department—I think that a careful study might show that, unfortunately, many teachers are unhappy as teachers—and the cause is not the low rate of financial return for their efforts. They dread going into the classrooms as much as do their students. To some of them, the classroom is a torture cell in which they are the victim, whereas the students writhe just as they. In truth, both teacher and students are being tortured.

Other teachers, intent on avoiding intellectual integration with their students, hide behind the open notebook and present to their students a disembodied voice that monotonously intones what has been recited for so many years, giving to the students in precisely the same tone and with the same sad attempts at humor what has been given to generations of students. (Is this sameness of matter and manner what we call "continuity"?) There are those teachers who refuse to let their students speak, who demand an almost monastic silence and submission, and who expect on their examinations answers that are word for word what they had given the students in class. Some teachers consider their students just a bit better than the beasts of the jungle. Before class, they prepare themselves for a session in the animals' lair: they defy their students to learn, keeping them at whip's length; and

the students defy them to teach them. Very often, these unhappy people are scholars who, instead of spending their time on research projects, are forced to teach. But whether these bad teachers lack desire or ability or the teacher's personality—whatever that may be—their teaching lacks and fails to communicate enthusiasm and joy. Too few, it seems to me, are the good teachers, who, like Chaucer's clerk, would "gladly . . . lerne, and gladly teche." For if a teacher does not communicate the joy of learning, why should the student want to learn? If an expert gets no joy from what he knows and what he does, argues the student, why should I? If he doesn't like his subject, and he knows all about it, why should I, who know nothing? Why should I burden my soul with this misery and drabness?

But how does a teacher communicate the joy that comes from the love of his subject? How does he perform in the everyday classroom situation so that the student not only learns but enjoys learning? The answer is almost too obvious: if there is joy within him, he will communicate it to his students. Enthusiasm is always contagious; and the student will inevitably respond when he meets someone (whom he respects for his education and intelligence) who really gets excited about a poem or short story, who really enjoys talking about a character in or the plot of a play or novel, who really feels the immediacy and importance of the literary experience.

But what if the teacher does not feel this joy in teaching? What if he teaches because he has a Ph.D. degree and can do little with a Ph.D.? Then he must act as though he did enjoy it. This is a kind of categorical imperative of pedagogy: act as though you enjoy reading and learning and teaching. It may be argued, this is make-believe, possibly even dishonest. However, literature is make-believe, too. We who teach literature spend our time discussing the unreal as though it were real, because in the make-believe world of literature, we find a greater reality than in the world about us; or at least a reality that casts a good deal of light on the reality in which we live our daily lives. And the make-believe emotion we use instead of the real one will lead the student to a truth in the literary experience. The important thing is, after all, to get the student to the literary work. Moreover, William James has pointed out that going through the motions of an action will produce the emotions involved with the act. The simulated enthusiasm will lead to a real enthusiasm and joy, and is therefore not entirely a dishonest make-believe.

But, it will be argued, this assumption

of a role will make an actor of the teacher—and wasn't James' statement made about the actor? The truth is, however, that the teacher has always been an actor. Isn't his appearance before the class a performance before an audience? Moreover, it would be easy to show that the art of teaching is very much like acting. We could point out that they have common aims: to make meaningful both the work of art and the experience of the audience. In the opening of his *To The Actor*, Michael Chekhov says that the actor's "real mission, his joyous instinct, [is] to convey to the spectator, — as a kind of revelation, his very own impressions of things as he sees and feels them." The effectiveness of the teacher, as well as of the actor, can be measured by the success with which he makes contact with the audience. For the actor, the best means is to ignore the audience and to concentrate on what is going on on stage. Stanislavski has said, "Infect your partner. Infect the person you are concentrating on. Insinuate yourself into his very soul, and you will find yourself the more infected for doing so. And if you are infected every one else will be even more infected."¹ The actor infects his co-actors and his audience through the use of his imagination. We can agree with Ellen Terry that the three I's—inspiration, industry, and intelligence—are indispensable to the actor, "but of these three the greatest is, without doubt, imagination." Likewise, Mrs. Fiske: "Knowledge of life, understanding, vision—these, of course, are his strength. By these are his stature to be measured—by these and his imagination."² We may borrow these statements about the actor to synthesize a definition of the teacher: he is a person with a knowledge of life (including his subject matter), understanding, vision, industry and intelligence, but above all, with imagination, who, through his imagination, so infects his students that life and the literary experience are made meaningful for them.

But all of this is theoretical, and I am concerned with the practical. How can a teacher inspire? How can he show the truth that is in literature? How can he show the life that is in the work of art? He does this by making the work live for the student, by bringing to it an actor's interpretation. Poetry and drama were meant to be read aloud; he must read them, and read them with fire, with intensity, with gentleness, with sensitivity, with understanding. Shakespeare's plays, for example, were meant to be seen and heard, not silently read. How can an English teacher, who of all people should have a love for language, dare to fumble

1 Constantin Stanislavski, *Building a Character*, trans. Elizabeth Reynolds Hapgood (New York, 1949), p. 118.

2 Both quotations from Charles McOw, *Acting Is Believing* (New York, 1955), p. 48.

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over the speeches of Iago or Hamlet or Hotspur? How can he mumble over, let us say, "To His Coy Mistress," when his voice should reveal the wit and passion throughout the poem? How can a student who has no love for or understanding of poetry learn anything about a poem unless he first hears it as it was meant to be heard? Once, after I read to a survey class a section of *Paradise Lost* that soared like an organ played with all the stops out, the class was absolutely silent. They had read the section at home and it had meant nothing; it became beautiful poetry when they heard it aloud. Having heard what the printed word could be, their imaginative capacities were extended. For a teacher to be effective, he must control his voice as an actor controls his.

But the use of his voice is only part of the teacher-actor's training. There is the whole question of the body—which Michael Chekhov calls "either our best friends or worst enemies." Is the teacher's face a placid, Buddha-like mask, or is it alive, plastic, expressive? Does the face look the same when the murder scene from *Macbeth* is being read as when "How do I love thee? Let me count the ways" is read? By seeming alive in its presence does the teacher impart a sense of life to the material he is discussing? How does he use his hands? How does he move his body? We know that teaching on TV restricts the teacher's movements, but how many teachers, in their classrooms, take full advantage of the possibilities of the greater freedom they have? How many, instead of being just a voice speaking to a class, become entire personalities, operating at the fullest of their potential?

Possibly more important than the teacher's use of his body is the awareness of his interaction with the class. Stanislavski has stated that everything on the stage must happen for a purpose, and we remember Chekhov's dictum about the gun over the mantelpiece in act one. The same thing is true of the classroom. Everything has a purpose. However, it must not be done heavy-handedly; it must not be dull and plodding so that it kills the work of art. There must be a feeling of freedom, for art itself frees man, and it would be pitiful if the examination of the work of art were to enslave him. There must be a sense of lightness, of improvisation, of what William Gillette, the famous Sherlock Holmes of the stage, called "the illusion of the first time." For the fact is that every lesson is an act in a semester-long play in which the teacher has a dual role: he is both actor and director; with the students, he explores, discusses, examines; at the same time, he directs the flow of conversation, the direction the discussion is to take. Thus, in the classroom, the teacher stands between the student and the work under discussion; he interprets the work for the student, and tries to raise the student to the level of the work. And in the teacher's dual role,

the student becomes the partner into whose soul, in the words of Stanislavski, he must "insinuate" himself. We will find that those teachers are remembered who have insinuated themselves into their students' souls and made their learning experience into something like a revelation.

And thus we see the truth of Giraudoux' statement: "L'acteur n'est pas seulement interprète, il est un inspirateur . . . et le grand acteur: un grand inspirateur."³ This is true of the teacher. For the teacher is an actor, and the great teacher is a great actor.

MYRON TAUBE
Staten Island Community College

³ Quoted in Michael Redgrave, *The Actor's Ways and Means* (London, 1956), p. 13.

The End of Something

There's a tongue-in-cheek review of the unexpurgated (Grove) edition of *Lady Chatterly's Lover* in, mind you, a game and fish magazine, and even though the review was offered in the spirit of good clean fun, we all know what happened to an empire when a nail was lost. I mean to say, the book reviewing business can't afford to lose many nails these days.

The review was happy, indeed, with sections of Lawrence's novel touching upon poachers, pheasant raising, and ways to control ordinary farm varmints, but the piece concluded thus:

Unfortunately one is obliged to wade through many pages of extraneous material in order to discover and savor . . . sidelights on the management of a Midlands shooting estate, and in this reviewer's opinion, this book cannot take the place of J. R. Miller's "Practical Gamekeeper."

Field and Stream — Nov. 1959

Now although the wag who wrote the review knew what he was about, there's a tiny, tiny, nail-like chance that his readers did not. This means, then, that there is a slight chance a zany idea like this might catch on. Therefore, in the spirit of "if you can't lick 'em, join 'em," we here offer the following capsule reviews as working guides for pioneers in this new field:

MADAME BOVARY—for North Western Druggist

Highly recommended reading for the young pharmacist, for here, at long last, a humble, small-town druggist is hero of a novel. The skillful chemist, Homais, puts to rout several doctors, including one who is having marital troubles. At the book's end, Homais wins the Legion of Honor for meritorious service to his community.

THE OLD MAN OF THE SEA—for Fishing World

A fairly vivid (but overlong) description of a deep sea battle with a stubborn marlin merits the listing of

this book in *Fishing World's* ten best books of the year. We must caution fishermen that Hemingway's novel cannot compare with Blaisdell's *Tricks that Take Fish* (\$3.95). It does show, however, how plenty of spunk and fishing savvy can land a giant using second-rate equipment.

GONE WITH THE WIND—Southern Farmer

Many tips can be garnered on the management of a run-down Southern plantation; however, the trials and tribulations of a rather grasping heroine distract the reader from the vital problem of cotton planting in exhausted soil.

THE YEARLING—for Range Management

A rather minor story about a boy and his pet deer, but the book does afford a report on the damage wild deer can do to the small acreage truck garden, falling the erection of suitable "deer-proof" enclosures. Stripped saplings are best for this purpose, cut into 14 ft. lengths and bound together with steel wire striping, grade B @ 1.95 per ft.

There now! That should deal with literary criticism, but the question arises: why stop at this? Other areas of art and life can yield to specialized viewpoints, too, for example: painting. An evaluation in a cosmetic trade journal might note that Da Vinci's *Mona Lisa* doesn't wear enough makeup: "A vivid lipstick would have ended controversy on the enigma—of course she's smiling!"

L. W. MICHAELSON
Fort Collins, Colorado



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An Honest Book Review

We recognize a widespread folklore of book reviewing. In newspaper reviewing, for example, it is appropriate that books should be reviewed by friends of the editor who thus enlarge their personal libraries, see their names in print, establish themselves as literary connoisseurs in the judgement of the local Ladies Lit'ry Clubs, and remark to the editor over cocktails or fairways that he has a clever young man for his Sunday Book Page. In magazine reviewing, it is customary for reviews to be written by staff writers who thus enjoy the pleasure of rolling many literary logs and scratching many itchy backs. The lower forms of literary life are, however, not the concern of this present paper which attempts to consider book reviewing as it exists on the level of the scholarly periodicals, those publications subsidized by universities for the promotion of truth and the reputations of their professors.

Wilbur Mickelworth, *The Little Moron*, Southern Texas University Press, 1954, 184pp., \$12.

For twenty years past I have planned to write a book on Edgar Allan Poe's sister Rosalie. My plans were well known; I spoke about them frequently to my colleagues, one of whom once referred to "Professor Shockley's moronic study which has been forthcoming for so long." On another occasion a professor in a neighboring university told his graduate seminar that he considered me especially well qualified to write on Rosalie. With bitter disappointment I find that Professor Mickelworth has stolen my subject; with acute satisfaction I undertake this review, the purpose of which is to crush him as a usurper and display as ostentatiously as possible my conviction that I, not he, should have written this book.

Unfortunately, no professional organization protects the scholar. Inventors have patent rights; novelists have copyrights; the American Medical Association protects its own. How is the world to know that fourteen years ago at a meeting of the Foreign Languages Association of America I met Professor Mickelworth? Can I prove that his seemingly amiable conversation concealed his despicable intent to pump from me information and ideas, the results of my long years of study and thought? I have—alas—no protection, no recourse—except, of course, this review.

It should be apparent to the most casual reader that Dr. Mickelworth is fundamentally unfit for this subject. I have looked in *Who's Who* to find that he was born in Ohio, educated in Michigan, and now teaches in Arkansas. Poe never lived in any one of those states. (I have often mentioned the fact that I was born in Richmond, not far from the site of the Allan mansion on Franklin Street.) Hence we are prepared for the total

lack of sympathy, the misunderstanding and distortion which characterize Mickelworth's attitude toward antebellum social life in the Capitol City of the Old Dominion.

Beyond this disqualification, we come to Mickelworth's limitations as a scholar. He says that he has merely examined extant sources; real research would have discovered new sources. Mickelworth has taken account of published works which relate to his subject, but nowhere has he mentioned my opinion (expressed orally on the occasion referred to) that Rosalie might have been illegitimate. No scholar has made a serious study establishing beyond doubt that Rosalie was legitimate. Therefore, the question is still unsettled; the doubt still exists in my mind.

As I read the volume I notice frequent lapses from literary style. On pages 37, 82, and 161, commas are lacking in sentences where I should certainly have used commas. Twice (on pages 19 and 93) compound sentences are written with the clause connected by *and* and with the comma omitted. Four times (on pages 46, 78, 112, and 165) *that's* are omitted in noun clauses that I consider *that's* to be necessary in that meaning be clear and that the reader not be confused.

Format and typography are both slovenly. The reddish-brown color of the cover is most inappropriate. All scholars who have studied the life of Rosalie Poe know that she had pale blue eyes. A pale blue cover would therefore seem most definitely to be preferable. I cannot explain this singular lack of taste on the part of both author and publisher. In my copy of the book, on page 174, line sixteen, in the word *prefer*, the clef of the letter *f* is most barbarously blurred.

I can only conclude that Professor Mickelworth's study is premature, injudicious, inadequate. As an example of his unscholarly interpretation of biographical fact, I cite his opinion, expressed on page 53, that Rosalie's I.Q. was "probably about ninety-two." My own opinion, based upon exhaustive research and long consideration, is that Rosalie had an I.Q. of ninety-four.

This volume adds nothing of value to our knowledge of Poe's little sister. Scholars who have hoped for a really profound

study must continue to wait for the definitive biography which I intend to publish some day. I have already written part of the Introduction and several pages of Chapter One.

That is an honest book review. It tells the truth. It does not, however, tell the whole truth. If those who ask "What is truth?" will stay for an answer, I shall try to tell more, if not all, of the truth. Folklore frequently is double edged. The preceding review will be published in the North by East Texas State Teachers College *Estudien in Englische*; the following review of the same book will appear in the next issue of *Faculty Publications* of Sanctified Fundamentalist Denominational College.

I have waited eagerly for this book. Three years ago when I met Professor Mickelworth at the Texas Conference of College English Teachers of Texas English Teachers, he referred to his lifelong interest in Rosalie Poe. He was gracious enough to confide to me at that time that he intended to publish some of the results of his exhaustive research. This volume is the realization of that purpose.

The world of scholarship will long acknowledge its obligation to Professor Mickelworth for *The Little Moron*. Our understanding of the peculiar quality of genius of her brother Edgar (The name Allan was not Poe's family name, but was added later after Edgar had been taken into the Allan household.) will be significantly enhanced by Dr. Mickelworth's penetrating analysis of the mind of Edgar's subnormal sister.

As Professor Mickelworth so aptly expresses it: "Someone has said that opposites attract. Hence it may well be that our clearest view of the phantasmagoric world of the strangest, if not the greatest, poet of the New World, Edgar (later known as Edgar Allan) Poe may be through the blurred mind of his patient, pathetic, pitiable sibling, little Rosalie."

Not alone for felicities of style is this volume noteworthy. Professor Mickelworth's thorough scholarship is evident in the eighty-nine footnotes in the chapter entitled "Richmond, Rosalie's Home." (There are a total of 472 footnotes in the volume.) His analysis of Rosalie's handwriting makes a particularly brilliant and perceptive chapter. Chapter Three, "Rosalie's Friends," identifies no less than twenty-seven individuals who can reasonably be assumed to have been acquainted with Edgar's sad and sympathetic little sister.

Scholarship such as this comes only from ripe minds, enriched through long years of rewarding research. Professor Mickelworth, who has for the past forty-seven years been Head of the English Department at Southwest Arkansas State Normal University, has in this volume erected a monument of scholarship which will endure beyond "Rocks impregnable

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and gates of steel."

Too rarely does one find this felicitous blend of erudition and style! No mere fact grubber he! Professor Mickleworth's prose illustrates that flowing facility, that elevated elegance through which one has learned to identify—if I may be pardoned a lapse into the personal—the True Southern Gentleman of The Old School.

That should do the trick. Unless Mickleworth's an ungrateful scoundrel, the doddering old fool will be bound to offer me a job after he reads this tripe. Then I can get the hell out of this lousy dump.

These two models will, I trust, suggest various aspects of the folklore of the book review. In a further paper to be presented to this Society at some later meeting, I hope to present a consideration of book reviewing as it exists on the level of the Sunday Supplement and the Popular Magazine, where, I suspect, motives of jealousy, ambition, prejudice, and pride sometimes appear.

MARTIN STAPLES SHOCKLEY
North Texas State College

Letters to the Editor

(Continued from page 7)

which breeds disciplinary prejudices and jealous guarding of minute bits of authority over small parts of the total subject, will not have improved significantly. In fact, the trends indicate further fractionation, further specialization, and further interdisciplinary suspicion. Composition, for example, will no longer be taught in many departments of English (which will devote themselves entirely to belles-lettres) but in a new department offering special courses which will have to be initiated to cope with the fact that high school graduates will be even less skilled in English than now. Furthermore, even fewer English-major graduates will be capable of, or interested in, teaching it. Because these new composition courses will accomplish very little more than they now do, the growing custom of teaching something like "Report Writing" in the chemistry and engineering departments will have been taken up by anthropology, political science, law, history and other departments as well. This development will have the effects of perpetuating and inbreeding the specialist jargon of each field, making the reports the students write even more incomprehensible to outsiders than they now are, and of giving over the instruction in written communication to persons who are even less qualified to teach it than those presently doing so.

—from "The Study of Communication in 1970," *The Journal of Communication*, X (March 1960), 14.

Sir:

Mr. Donald Lloyd alludes despondingly (*The CEA Critic*, October, 1960, p. 2) to the fact that the teachers of freshman English are required to operate from textbooks and syllabi not of their own make or

choosing, and asserts that thereby they are prevented from being "creative preceptors."

But as many as twenty instructors often work simultaneously on each freshman course. Lloyd's reform would have every one of these free to develop his own particular "research"-based method, proceed at his own personally agreeable speed, and pre-

PLAGIARISM

We'd studied poetry for days.
To teach my class poetic ways,
I asked each one to write some verses—
The air was filled with silent curses.
Imagine how my heart was smitten
When Joe showed me what he had
written.
He did this with no indication
That any line was a quotation.

A POEM

by Joe

Gather ye rosebuds while ye may;
There is a garden in her face.
Much have I travelled in the realms of
gold,
But none, I think, do there embrace.
Far on the ringing plains of windy Troy
The ploughman homeward plods his
weary way.
Is my team ploughing that I was used to
drive
All in the merry month of May?
When lilacs last in the door-yard bloom'd,
That's my last Duchess painted on the
wall;
Earth has not anything to show more fair.
Beauty is truth, truth beauty,—that is all.
I said quite sternly then to Joe,
"All this is plagiarism, you know."
"Oh, no'm, I was inspired," he said,
By all those poems we have read."

THELMA PICKENS
Arkansas College

sumably select his personal fancy in textbooks and syllabi for his classes.

Such a step would permit the infiltration of structuralism in an area which of necessity has always stood firm against this particular nonsense, to the great annoyance of its militant apostles.

And what happens when an instructor falls sick? If Mr. Lloyd's grandiose idea prevails, there will be in such instances only confusion.

A. M. WITHERS
Concord College

Get Lost

After teaching argumentation and persuasion to my freshman class in Boston College, I assigned the writing of a persuasive letter as a follow-up or summary of the principles involved.

The letters—though a few were commonplace—were considerably brightened by the personalities of my students.

The dreamers of dreams urged their friends to marry early, those harping on "life's dullness and man's meanness" warned their friends against an early marriage; a few cajoled their friends to come to college, and others convinced their friends to go to work. Trips to Europe in an enchanted atmosphere were advocated by some, and rejected by others for the lustre of existence at home. But out of the serious and interesting congeries of letters, only one brought to my cheek "a spot of joy."

I would like to share this letter with readers of *The CEA Critic*, who may feel as I often do, that a sense of humor helps indeed, when correcting themes.

CLOGG CEREAL COMPANY
SKIRMISH BROOK, MICHIGAN

October 10, 1960

Good morning, Mrs. Homemaker:

Have I got some good news for you! There is a new cereal on the market called Lost, spelled L-O-S-T, which outshines all others (you have to wear sun glasses to look at it). It is higher in calories, lower in protein and vitamin content. This cereal comes with a cannon. When you shoot it into your bowl, it doesn't snap, crackle and pop; it just lies there. Lost's shape is not limited to just O's and K's; it spells out your whole name. It's the only brown sugar-coated, chocolate-flavored cereal that tastes like brown sugar-coated, chocolate-flavored cereal. It helps keep you regular. When you bite it, it bites you back. It's the perfect cereal for people who don't like cereal.

So, Mrs. Homemaker, if you find that your hair has been falling out, that your blood is tired, that you lack go-power, that you poop out at all parties, that you have been eating more of the other cereals but enjoying them less, make your motto "Any cereal is fine with me as long as you spell it L-O-S-T." And the next time you go to the store, Mrs. Homemaker, get LOST.

Your everlasting friend,

CLARA M. SIOGINS
Boston College

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1960

Middle Atlantic CEA

(Continued from page 1)

viction that modern critics who dare to think that they can consider style objectively are guilty of heresy. It is a scientific fallacy to believe that the cognitive process can be separated in any way from the language which seeks to give expression to it. Sir Herbert further reminded his audience that he spoke as a practicing poet, not as a professor of literature.

The morning session of the CEA considered the topic of the "English Teacher as Critic." A symposium was presented on the various critical approaches to a literary work of art. Edith Wharton's *Ethan Frome*. A. O. Aldridge (Maryland) noted that the historical milieu is not so necessary for the understanding of a work so near to us in time and place. He thought, however, that it might involve a consideration of the stereotyped New England character in *Ethan*, and a discussion of climate and topography and other aspects of local color. The historical approach, moreover, includes the relation of the work to the biography of the author and to her other works. James Hafley (Catholic U. A.) demonstrated through the use of "descriptive criticism" that the novel is full of inconsistencies, that it is neither a "vision of the world" nor an "imitation of an action." He found that it is impossible to follow the action of the characters in *Ethan Frome* as though "we were there." Everything happens only when and as the author contrives it: events are sequential, not consequential, concluded Dr. Hafley.

Richard Long (Morgan State) presented the case for "evaluatory criticism." Both form and content must be considered and there must be found value scales for each. In spite of the elusive nature of the evidence, Dr. Long was convinced that every work of art has its own intrinsic worth. In the discussion which followed, led by Sister M. Columba of Trinity College, there was unanimous agreement that all three approaches are necessary for a true judgment.

The afternoon session presented a symposium on the "Teacher as Linguist."

MacCurdy Burnet (Salisbury Teachers) declared that a classification of metaphors according to their grammatical syntax

out that certain patterns of intonation in our language, becoming specialized, are capable of indicating an implied meaning. Careful writers—like Milton or Hopkins—deliberately disturb and manipulate our language to secure significant responses. Recognition of the patterns naturally aids the teacher and critic. In the discussion that followed this new (?) criticism, Mary Ann Hood (American) avowed that there is still no warrant to sanction excessive use of the linguistic approach to literature. Joseph Hendren (Western Maryland) concluded that no real distinction had been made between metaphor and merely effective language.

At the afternoon business meeting, the following officers were elected to serve for the year 1960-61: Allen Blow Cook, United States Naval Academy, president; Henry Lavin, S. J., Loyola College, vice-president; Martha C. Stone, University of Maryland, secretary-treasurer. The executive council includes also the following: Paul R. Sullivan, Georgetown University; Iva Jones, Morgan State College; Allen Jones, Montgomery Junior College; John Allee, George Washington University; and Frances King, American University.

The Executive Council met in Annapolis on October 22 to make plans for the annual meeting which will be held on April 29, 1961, at the Naval Academy.

MARTHA C. STONE
University of Maryland

THE INFLUENCE OF THE
HYPHEN IN MODERN VERSE

Blur-blinking prose-poets wish words into
made-marriage
Micro-magnificent, concave-conjoint, convex-
conjunct,
Catch-as-catch-can't, agonized agglutination.

As girl graduate next door is always best bride
So lexicon-leafmates are dear-destined dactyls.

As fashion-flowered passion-powered Tiajuana
tieups are while-wilted
So concatenate cumulates of Teutonic trivbal-
isms taut tedium-transience

While hyphenate Hopkins and assonant Swin-
burn, wound-whelmed, road-rattle in their
gravel-graves.

LOUIS HASLEY
University of Notre Dame

CEA ANNUAL MEETING

Twenty-Second Annual Meeting

PROGRAM

27 December at 4:45 p.m., South Garden of the Bellevue-Stratford.

Public Meeting: "Are the Graduate Schools Ruining Undergraduate English?" Panel: Warner Rice, University of Michigan; Joseph Doyle, University of Hartford; John Ball, Michigan State University; Bruce Dearing, University of Delaware, moderator.

28 December at 7:30 a.m., Provincial Room of the Sylvania Hotel. **Regional Breakfast,** Patrick G. Hogan, Jr., Regional Coordinator, moderator. Theme: "The Regional Responsibility in 1961."

28 December at 5:30 - 8:00 p.m., Crystal Room of the Bellevue-Stratford.

Dinner and Annual Meeting

For CEA members and guests.
Presidential Address: Donald Lloyd Wayne State University. Speaker: JOHN CIARDI, Poetry Editor, *The Saturday Review*.

LOCAL CEA COMMITTEE

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Plan to visit Booth No. 128 and the Headquarters Suite in the Bellevue-Stratford.

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helps to explain why the reader reacts as he does, how literature works its magic. John Allee (George Washington) pointed

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